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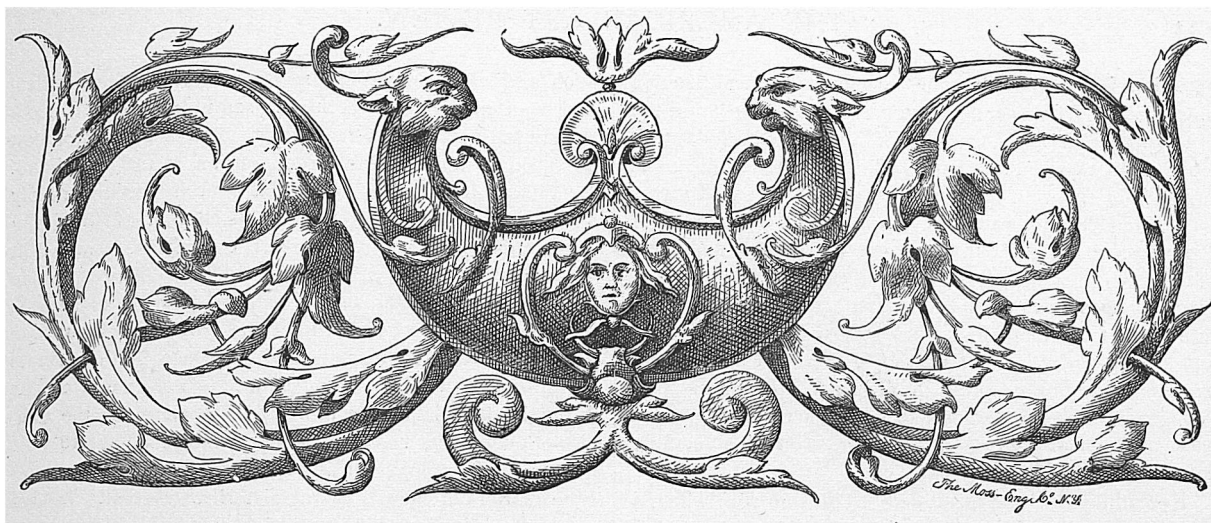
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## BIBLIOGRAPHY.

### ARCHÆOLOGY.

EARLY MAN IN BRITAIN, AND HIS PLACE IN THE TERTIARY PERIOD. By W. BOYD DAWKINS, M.A., F. R. S., F. G. S., F. S. A., Curator of the Manchester Museum, and Professor of Geology and Palæontology in Owens College, Manchester. London: Macmillan & Co. 1880. 537 pp. Illustr. 8vo.

**I**N this volume Professor Dawkins opposes the opinion of Mr. John Evans, that the ancient River-drift men of Europe are of the same age and the same race as the so-called Cave-men. The former wandered over the whole of Europe south of Norfolk, in England, leaving traces in Spain, Italy, Greece, Asia Minor, and even in India. The ethnology of this people is now unknown, and will hardly be recovered. The Cave-dwellers, on the contrary, were restricted to a region lying between the Alps and the Pyrenees on the south, and Belgium and Derbyshire, England, on the north. To the habitations and relics of this people Professor Dawkins has devoted many years of enthusiastic study. In 1874 he published his charming book, *Cave-Hunting*, and since that time has been considered the highest authority upon this particular department of archæology.

Most of the readers of this journal will remember the explorations of Christy and Lartet in the caves of the Dordogne valley, in France, described and profusely illustrated in a volume entitled *Reliquiæ Aquitanicæ*. The results of their labors and of subsequent investigations upon the same subject are summed up in Professor Dawkins's late volume.

But the chief interest which the Cave-man and Professor Dawkins's book will have for the readers of the ART REVIEW is that the former was an artist of no mean pretensions, when we consider his epoch and his opportunities, and that the latter contains some highly interesting remarks on his efforts in this direction. The Cave-man's home, indeed, was rude enough, being a simple cave or rock shelter, without architectural embellishments, or even the protection

of an adobe wall, so far as our knowledge goes at this time. He was not a potter, the deft hand of the female artist being as yet unpractised in this branch of aboriginal art, although she had learned to embroider. The art-idea among the Cave-men found its expression in sculpture and engraving, the material preserved being bone, antler, and ivory. Every animal hunted by them, the bear, bison, horse, dog, reindeer, mammoth, seal, fishes of many species, and men in various occupations and attitudes,—all were graphically represented on their "batons of command," implements, and personal ornaments, either carved in relief, or deeply scratched on the surface of the material.

After examining carefully all that has been ascertained with reference to this strange people, Professor Dawkins casts about among the uncivilized races of the earth in modern times for a correlative type of culture. In his own words, "of all the savage tribes known to modern ethnology, there is only one people with whom the Cave-men are intimately connected, in their manners and customs, in their art, and in their implements and weapons. The Eskimos are the representatives of the Cave-men. They were probably driven from Europe and Asia by other tribes in the same manner as, within the last century, they have been driven further north by the Red-men."

A want of space forbids us to follow Professor Dawkins further in his argument, but we cannot withstand the temptation to say a few words on the connection of this oldest art of the Cave-man with the newest that has come under our observation.

Among the good results derived from our Alaskan possessions may be numbered the work of the United States Coast Survey, and the scientific labors performed by its officers in the Northern Pacific. Lieutenant Nelson has recently sent to the Smithsonian Institution, from Norton Sound, the largest and most varied single collection of the products of Eskimo art and industry ever brought together. The bearing of the Eskimo upon the Cave-men may be seen in the comparison of the relics of the latter with 4870 specimens in the Nelson collection, taken in order, without

selection, just as they happened to come in the Smithsonian entry-book. Of these, 2950 are made of bone or ivory, the latter predominating; 175, of skin and intestines; 275, of wood; 530, of wood and ivory lashed together by means of raw hide or sinew; 75, of grass woven; and 165, of stone.

Making due allowance for portableness, the caprice of the collector, his effort to represent every class and form of objects, rather than the number in each class and of each form, the specimens in this collection give a tolerably accurate idea of Eskimo life. These people, during the long and dreary winter, are not idlers. When food is abundant every member of the family, shut in from the stinging cold, is engaged in carving, embroidering, leather-dressing, or, at least, in the manufacture or ornamentation of something connected with their daily lives.

Everything must be beautified. The club with which a seal is knocked on the head, the ivory knife used in cutting slices of snow for their crystal houses, the thousand and one little spear rests, hafts, and shafts, dead-eyes, toggles, buttons, pendants, bottle-mouths, dog-harness fastenings, leather burnishers, are all carved into the shape of some familiar object, or engraved with the scenes of daily life.

The most of these objects are very small, not larger than a lady's penknife. They are nearly all used in their operations on the ice and snow, or in their kyaks on the water. The possibility of losing them, therefore, is very great, and the probability of their being found many centuries hence very small. Add to this that only three per cent are stone implements, that is, stone points on wooden hafts, and that those of the remainder which are most likely not to be lost are of wood, leather, or other perishable material, and we have some slight clew to the relation existing between the relics of the Cave-man which have come to light, and the number and variety of implements which he actually used.

Whether Professor Dawkins has succeeded in making out his case or not, the pleasure of reading the blurred monuments of the remote past by the light of our own time is undiminished; and a greater stimulus is furnished both to explore more thoroughly the caves and graves of the past, and to read more carefully the story of modern savage life.

OTIS T. MASON.

#### ARCHITECTURE.

HISTORICAL STUDIES OF CHURCH-BUILDING IN THE MIDDLE AGES. *Venice, Siena, Florence.* By CHARLES ELIOT NORTON. New York: Harper & Brothers. vi + 331 pp. 8vo.



SINCE Mr. Fergusson in his *Handbook of Architecture* first made his vigorous plea for the importance of architectural monuments in historical studies, so much has been written which introduces architecture as the key to the character and condition of the people and period under examination, that a contribution in this direction many might have expected to find in Professor Norton's *Historical Studies of Church-building in the Middle Ages*, dealing with Venice, Siena, and Florence. A novel way of examining the history of these cathedral cities, or else a critical analysis of their architecture, with the processes employed in the construction, would alone seem to justify a fresh publication under

such a title, so numerous are the works on these cities, and so often have their archives been ransacked. Indeed, it may be for this very reason that Professor Norton felt the need of a clear compilation of the material at hand. Be this as it may, he makes the church-building merely a text in these Studies for the discussion of the influences amid which these famous cathedrals were built. Those interested in architecture will be disappointed to find so few criticisms or reflections upon the cathedrals themselves, and to hear little of the processes of building and the relation of masters and workmen in the Middle Ages, — the latter being a question much discussed of late in England. The author in his preface mentions the paucity of documents relating to these subjects; yet this he does without apology, turning rather his attention resolutely to matters of more general historical interest. Judged as purely historical, these Studies can hardly be said to present anything either in fact or in theory which is new, — nor does the author seem to claim this; but the cultivated public will none the less enjoy the judicious compilation and clear *résumé* of historical events, forming one of the most interesting periods in the history of the world, which Professor Norton has given us with the lucidity of thought and precision of expression which belong only to a writer of his high literary ability.

The Study devoted to Venice begins with a consideration of the influences which led to a revival of the arts in the beginning of the eleventh century under the fostering care of the Church, — the ark which was the refuge of intellectual life during the deluge of barbarism which had overwhelmed Europe. This revival of civilization naturally began in those places which had the greatest intercourse with the East, the source of the world's civilization. Of all such places Venice was the one where, from its early trade with the Levant, Byzantine art would have most influence, and its chief monument, the Church of St. Mark's, with its domes and its mosaics, its marbles and its carvings, is full of the glow of color and the poetry of the East. This love of pomp and Oriental sensuousness was curiously blended with the shrewdness and enterprise of a race of traders whose high standard of personal honesty insured remarkable civic integrity. Isolation begot an intense love of their peerless city. All these characteristics, their causes and results, are acutely analyzed, and we are shown how nothing short of the lavish devotion of the united city could have perfected the glories of St. Mark's. After this preparation it is hard to be satisfied with a cold, brief notice of St. Mark's itself; but Professor Norton passes rapidly on to a detailed account of the Third Crusade and of its embarkation in a Venetian fleet. The long, gossipy extract from a contemporary chronicler, Villehardouin, is not without interest, but it hardly consoles us for not giving us more knowledge of the effect upon the Venetian architecture of the return of these same Crusaders after they had seen the Byzantine splendors of Constantinople, and in default of documents bearing upon this subject, we can but regret that Professor Norton, although remarking upon the tardy introduction of the Gothic style from the North, should not have touched upon the apparent refutation which this fact offers to the plausible theory that it was the Crusaders returning from one of their expeditions who first introduced, if not the form of the pointed arch, at least the fashion for it, after having seen the beautiful Saracenic architecture, with its elegant pointed arches and